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**ENGLISH LANGUAGE**  
PAPER 1

**1100/1**

*Write a composition on one of the following subjects.*

*At the head of your composition write the number of the subject you have chosen.*

*Pay close attention to spelling, punctuation and handwriting.*

- 1 Life in outer space.
- 2 'When my grandfather said he was running in the marathon we told him he was crazy, but ...' Continue the story.
- 3 Incident at a zoo.
- 4 How much influence should pupils have in running their schools?
- 5 The deserted house.
- 6 A craftsman at work.
- 7 "They grumble at the food, dislike the local people and spend all their money on ice-cream and Coke." (Comment from an organiser of a school trip). Do you agree with him? What are your experiences of such expeditions?
- 8 Write a composition based on the accompanying postcard.

ENGLISH LANGUAGE  
PAPER 2

1100/2

Read these notes carefully.

Answer all the questions.

Number your answers fully in the left-hand margin, e.g. 1 (b) (i), 2 (b).

Leave a space of one line between your answers to each part of a question, i.e. between 1 (a) and 1 (b), etc.

Leave a space of at least three lines after your completed answer to each whole question.

Read the following passage carefully before you attempt any questions.

Answer all the questions. You are recommended to answer them in the order set.

Mistakes in spelling, punctuation and grammar may be penalised in any part of the paper.

RETURN TO ALDERNEY

(John Arlott, the broadcaster and writer on cricket and wine, writes about his decision to retire to a tiny Channel Island.)

When a man well into his sixties leaves the county where he has lived, proudly and happily, virtually all his life, his friends will wonder why. If he has continued to live there at much inconvenience, the move must seem all the more surprising. So surprising, indeed, in this case, that it surprised him, too, for it was the most disruptive action that he ever took voluntarily in his entire life.

It is a far cry from a village in central Hampshire to the small Channel Island of Alderney. Further, in many ways, than the hundred miles — mainly of sea — that lie between them. Certainly they are both in the same diocese of Winchester; but there the similarities end and, one would have thought, the links as well. Alderney is a granite island, no more than three miles by one; a bare eight miles across the tide-tortured stretch of water from the French coast at Cap de la Hague. It is even more different from Guernsey and Jersey than they are from each other, or, for that matter, from the other small Channel Islands of Sark, Herm, Jethou and Lithou. It has some 2,000 inhabitants but, since the granite quarries ceased to be worked and meat processing ended, its only industry is a jumper factory. Its tourist trade is largely confined to a short summer season, but immigration is by no means uncommon. That accounts for the fact that its two main sources of income are building — generally house alterations and decoration — and estate agency. However, immigration is not uniformly successful. Of the people who retire here, it is estimated that half return to the mainland within a couple of years.

So why go in the first place? For a child born thirty miles inland — a long way in the First World War years — the sea had always been a romantic concept. To wake up and look out of the window across the sea had in later years prompted bookings at seaside hotels situated unnecessarily far from the work one had to do. Above all, islands were a life-long attraction to one who grew up on *Robinson Crusoe* and — of less literary importance, yet probably more influential — *The Swiss Family Robinson*. But why that particular island? After twenty-eight years of appreciation it held the tenderest memories — of a son and wife, now dead. And when another son (who had known it as a child), a new wife and a youngest son (who loved it on sight) agreed, it was the place for retirement.

"High mountains," said Byron, "are a feeling." So are islands — especially islands small enough for one to be constantly visually aware of the fact that they *are* islands. Indeed, that leads to the single failure of the Alderney operation. Over on the east of the island, looking out towards France, is Fort Ile de Raz. One of the forts that were erected at various periods against the French, it is connected to the main island by a causeway which is covered by the sea for several hours on either side of high tide. It would be — *is* — the island of islands; but the owner would not sell. In fact, he has made it over to his young son and it is gone now beyond hope. Perhaps after all it is for the best. Certainly a wifely best.

Why do half the immigrants leave? Three sage and long-experienced islanders give completely different reasons. One says that their first experience is as summer visitors and, on that basis, they decide to settle on the island. Then they discover that the winter is perpetually windy and, although it is not often really cold, they find it cheerless. It is, of course, if not a bleak, at least a bare island; the wind searches out the corners. Indeed, a number of the islanders who can afford it winter in Lanzarote or such hot places. It is true, too, that communications are meagre and expensive. A weekly steamer brings essential supplies; but, apart from a long-winded weekly trip from Torquay during the summer, there is no passenger boat to the island. The only public transport in or out is by air, and on some days there is only one plane each way: on some public holidays, none at all. Moreover, fog means that sometimes the island is completely cut off — no travel, post or papers — for two, sometimes three, once four, days on end. It would not do for the tycoons of Jersey and Guernsey.

A second local wiseacre suggests that the return to the mainland is dictated by economic reasons: "They find drink and cigarettes are cheap and think everything else is; but they find it isn't." Certainly almost all consumer goods, including basic foods, are carried to Portsmouth, loaded on the boat there, off-loaded at Guernsey, reloaded on the Alderney boat, off-loaded again on Alderney quay and distributed by lorry; so they suffer extremely heavy handling charges. Fuel of all kinds — except petrol, which is not important — is dear, too. Probably though, the most prohibitive cost is transport: £61 return to the mainland. Yet a third reason put forward for disillusionment is: "The newcomers are bored; they don't know anyone and there is no entertainment." This is, however, one of the charms of the island — that one must make one's own entertainment. True, Bob Mantell's weekly cinema club, subscribed to solvency because everyone likes him, does manage a good film about once a month. There is a snooker club, darts and rifle-shooting. The Church of England, Salvation Army, Roman Catholics and Methodists, all command healthy congregations. There are, too, (or were at the last count) fourteen licensed premises, and almost as many eating establishments. For going abroad, there is generally someone with an aeroplane or a fishing boat to make the brief journey to Cherbourg. It's best on Thursday, market-day, when the stalls — full of fruit, vegetables, flowers and seeds — cover a huge area of the square outside the theatre. There is cricket (two matches on most weekends of a season which generally lasts into October) and football — but only to watch, naturally. Fishing, especially by the postmaster and his wife and some of the butchers, is often highly successful gastronomically.

There is, of course, much to do. Reading, the staple diet, and writing, the necessity: at least 5,000 words a week to ensure that complete rot does not set in. Talk is by far the best island entertainment: essentially argument — not quarrelling, oh no — argument with friends, often old friends visiting from the mainland. Then the morning walk — at least a hundred yards uphill to make certain that France is where it should be. That is important. The hanging rock is still tilted at a sharp angle from the island, recalling the day when a boatful of Guernseymen, advised by the devil, threw a rope round the coast and tried to tow Alderney back with them. They failed then, but their descendants in the tax office successfully loot the island's revenue.

In winter, which is the best Alderney period because there are fewer people about, it is possible, if time can be spared from idling, to watch the high tide breaking over the breakwater, which is what breakwaters are for. It is dramatic, varied, requires no effort from the spectator apart from standing up — and not even that if you care to spectate from a bar table of the 'Seaview' — and it often goes on for three or four hours. Constantly, too, a man must think seriously all the year round about gardening — and who should do it.

For one who lived twenty years on an English main road the general lack of traffic is an ecstasy and the tempo almost exotically restful. You can gloatingly watch motor cars disintegrating. Above all, no one bothers to bore anyone else. People simply leave one another alone.

85

90

Answer all the questions. You are recommended to answer them in the order set.

- 1 (a) Where exactly did John Arlott live before moving to Alderney? (1 mark)
- (b) Explain in your own words:
- (i) why this move seemed 'all the more surprising' (line 3) to his friends.
- (ii) why 'it surprised him, too' (line 4). (3 marks)
- (c) 'a far cry' (line 6) does not refer to distance. What does the phrase tell you? (1 mark)
- (d) (i) In describing the position of the island, why does the author begin his explanation with the phrase 'a bare ...' (line 10)?
- (ii) What does 'tide-tortured' (line 10) tell you about the eight-mile stretch of water?
- (iii) How does 'immigration' (lines 15-16) differ from tourism? (3 marks)
- (8 marks)
- 2 (a) (i) What was the consequence on John Arlott's working life of having been born 'thirty miles inland' (line 20)?
- (ii) 'why go in the first place?' (line 20). What two reasons does John Arlott give in this paragraph for retiring to Alderney in particular? (4 marks)
- (b) Explain in your own words what the author is saying about the relative values of the two books he mentions (lines 24-25). (2 marks)
- (c) (i) How can you be 'visually aware' (line 30) that an island is an island?
- (ii) Explain briefly what happened which John Arlott regards as 'the single failure of the Alderney operation' (line 31).
- (iii) What confirms John Arlott's view that it was 'Perhaps ... for the best' (line 36)? (3 marks)

- (d) (i) What does he mean by describing the weekly trips from Torquay as 'long-winded' (line 45) when they involve a relatively short sea-crossing?
- (ii) Why do the poor communications to and from Alderney make it unsuitable as a home for 'tycoons' (line 49)? (2 marks)
- (e) Why is petrol 'not important' (line 56) on the island? (1 mark)
- [12 marks]
- 3 (a) Explain:
- (i) 'the most prohibitive cost is transport' (line 57)
- (ii) 'subscribed to solvency' (line 61)
- (iii) 'command healthy congregations' (lines 63-64). (6 marks)
- (b) From the evidence in lines 77-80, explain in your own words the long-standing ambition of the Guernsey men and how it was eventually realised. (2 marks)
- (c) The author pretends that he likes 'idling' (line 82). From the same paragraph give two examples of how extremely lazy he claims to be. (2 marks)
- [10 marks]
- 4 'Half the immigrants leave' (line 38), but John Arlott is obviously happy to stay.
- (a) Write a summary describing the disadvantages which prompt some immigrants to leave. USE ONLY THE MATERIAL FROM LINE 38 TO LINE 59.
- (b) Write a summary describing the advantages which encouraged John Arlott to stay. USE ONLY THE MATERIAL FROM LINE 72 TO LINE 90.
- Each summary must not exceed 75 words. [20 marks]

**ENGLISH LANGUAGE**  
PAPER 3

1100/3

Write a composition on one of the following subjects.

At the head of your composition write the number of the subject you have chosen.

Pay close attention to spelling, punctuation and handwriting.

- 1 Rush hour.
- 2 Incident on a picket line.
- 3 Family life revolves round the pet. Do you find this to be true?
- 4 Your impressions on visiting someone else's school.
- 5 Describe somebody in your school or community who pretends to be much better than he or she really is.
- 6 The sights and sounds of summer.
- 7 "When we first met, I thought ..." Continue the story.
- 8 In many places nowadays, people are concerned about increasing hooliganism and crime. Give examples that have come to your attention and try to account for them.

**ENGLISH LANGUAGE**  
(FOR ADULT CANDIDATES)

1102/1

Answer all the questions. You are advised to spend 1 hour on Question 1, 45 minutes on Question 2, and 1 1/4 hours on Question 3, leaving about 10 minutes for a careful revision of your script.

Pay close attention to spelling, punctuation and handwriting.

As a guide to candidates, the maximum mark for each part question is given in brackets in the right-hand margin [ ].

- 1 Write on one of the following. You may treat the topic in any way you please.
  - (a) Vandalism.
  - (b) "Science is always wrong. It never solves a problem without creating more." Bernard Shaw.
  - (c) What is your definition of a civilised human being?
  - (d) "The law is an ass." Is this assertion justifiable?

- (e) An individual who has influenced your life.
- (f) Shopping.
- (g) What do the following lines suggest to you?

How beautiful is the rain!  
After the dust and heat,  
In the broad and fiery street,  
In the narrow lane,  
How beautiful is the rain!

How it clatters along the roofs,  
Like the tramp of hoofs!  
How it gushes and struggles out  
From the throat of the overflowing spout!

Across the window pane  
It pours and pours;  
And swift and wide,  
With a muddy tide,  
Like a river down the gutter roars  
The rain, the welcome rain!

[30]

- 2 You have been asked to draw up a report on the fire hazards in the building in which you work, and to offer suggestions towards greater safety. Draft such a report, using any of the points below that you want to, and adding any of your own that you choose to.
 

Narrow staircase. Electric wiring obsolete. No printed instructions in office. Overloaded plugs. Inadequate fire escapes. Routine check of fire extinguishers. Advice from local fire brigade. Training programme for staff. Regulations on smoking in offices.

[20]

- 3 Read the following passage carefully, and then answer the questions opposite as fully as you can:

It has been estimated that over a hundred million animals are used in animal experimentation, over four million of those in scientific and medical tests in the United Kingdom.

A great many are used in the toxicity testing of new foodstuffs and food additives, medicines and drugs, and in the cultivation of tumours and disease infection. Some are subjected to electric shocks, or irritants and concussion and to tests on eyesight and hearing. A very few are used to test chemical and biological weapons, cosmetics and other toiletries, and by psychologists to discover more about problems such as maternal deprivation and the effects of fear.

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Scientists in the United Kingdom are controlled by the 1876 Cruelty to Animals Act, which requires that "no experiment calculated to give pain shall be performed on any vertebrate living animal", or by a person not licensed by the Secretary of State, or simply to acquire manual skill, or as a public exhibition, or "without a view to the advancement by new discovery of physiological knowledge or of knowledge which will be useful for saving or prolonging life or alleviating suffering". When the 1876 Act was passed animals were mainly used in surgical tests. Today, however, most tests involve no procedure more severe than an inoculation or the taking of a blood test.

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The highly emotive subject of animal experimentation elicits opinions which are equally violent at the opposite poles. On the one hand there are those scientists who would resist any change in the law: on the other, there are the anti-vivisectionists who seek on ethical grounds total abolition of all experiments involving animals, including those related to medicine.

Neither stance is likely to receive the support of the British government. The huge advances this century in medical and other scientific knowledge, the treatment of diseases and the mass production of consumer goods have been achieved largely through the use of laboratory animals. The militant animal welfarist — the sort of person who breaks into laboratories to free animals — often expects, notwithstanding his sentiments, to be provided with medical drugs and to be protected from potentially toxic products and toiletries, safeguards available only through experiments on animals. These self-styled liberators will not see an early end to tests on animals.

Nor in future can the diehard scientist, who believes that no sentimentality should stand in the way of research and testing, expect the same liberty he was once allowed. In general, modern society, which wants dignity, justice and respect for animals, is uneasy about experimentation and about the conditions in which laboratory animals are kept.

However, many entrenched attitudes about animal tests have changed. There is now an encouraging atmosphere of unity among miniaturists, civil servants, industrialists, pure scientists and the various organisations seeking reform. Progress in reducing the volume of animals used in laboratories has been, and can only be, a gradual and patient process. The key lies not in abolition but in alternatives.

Compressed and freely adapted from an article in *Country Life*  
by J.N.P. Watson

- (a) Choosing your material from the passage above, give, in about one hundred of your own words, the main arguments for and against animal experimentation. [12]
- (b) Explain the meaning of "toxicity testing of new foodstuffs and food additives" (lines 4—5). [4]
- (c) Name two painful experiments that animals are subjected to, according to the writer. [4]
- (d) Say, in your own words, why the "diehard scientist" (line 34) can no longer expect to get his own way. [4]
- (e) Suggest one way in which an animal might be used "to acquire manual skill" (line 14), and one way "as a public exhibition" (lines 14—15). [4]
- (f) Give, in your own words, the main difference in tests on animals in 1876 and those of today. [4]
- (g) Write down each of the following words, and then write against each a single word that conveys the same meaning. You will receive no marks if you use more than a single word, though legitimate hyphenated words are acceptable.  
alleviating (line 17); elicits (line 20); ethical (line 23); militant (line 28); entrenched (line 39). [10]
- (h) What is ironic about the behaviour of "The militant animal welfarist" (lines 28—29)? [4]
- (i) Why should "civil servants" and "industrialists" (lines 40—41) concern themselves with animal experimentation? [4]

# ENGLISH LANGUAGE PAPER 1

# 1115/1 CARIBBEAN

Write a composition on one of the following subjects.

You are advised to write not more than 500 words. Longer compositions often lose marks through carelessness.

Compositions shorter than 375 words will lose marks.

At the head of your composition write the number of the subject you have chosen.

- 1 Keeping secrets.
- 2 Should girls and boys be given exactly the same type of education?
- 3 Write about a time when you were treated with great generosity.
- 4 Describe somebody in your school or community who pretends to be much better than he or she really is.
- 5 Loneliness.
- 6 Write a newspaper story to follow this headline:  
TOURIST MISSING — SEARCH CONTINUES
- 7 Discuss some of the problems which arise when people leave the country to settle in the town.
- 8 Helping at home.

# ENGLISH LANGUAGE (CARIBBEAN) PAPER 2

# 1115/2

Answer all the questions.

Number your answers fully in the left-hand margin, e.g. A 1, B 13.

At the end of each Section leave a clear space of about five lines.

Read the passage printed below and then answer all the questions that follow. The marks for each section are given in brackets.

1. Upstream from our camp we came to drier land. From the river's bank we cut through a low straggly forest; then for about quarter of a mile waded through a swamp of waist-high sedges and razor-grass with only a scatter of small trees a few years old. The sharp sides of the sedges cut our flesh and tore our clothes; our arms were a mass of blood. The sun was blistering hot. It was obvious from charred logs and stumps that the whole area had been burnt.

2. Suddenly a loud hum came from a small sphere hanging in a bush a few yards away. It had a hole in the bottom like a Chinese paper lantern.

3. "Tiger-head marabunta!" whispered Jonah. "Keep low and as quiet as you can."

4. One by one we stole past—but with each man the hum grew louder. Then the wasps rushed out like a squadron of jet fighters and furiously raced in wider circles. Although by now about fifty yards away, copying the Indians I dropped flat on to the marshy ground, but not quite in time: two wasps entangled themselves in my hair, and I was stung. (My head throbbed for two days afterwards.) We lay quietly until the wasps had returned, then continued in thoroughly bad humour. Two men beside myself had been stung, but not severely.

5. "That was Tiger-head," said Jonah cheerfully (he had escaped). "You lucky you only get stung through your hair, else you feeling really ill – maybe get fever and have to stay in bed! and there is even worse kinds! Like 'saucepan cover'; they has a flat nest with all the holes underneath. They drops in a mass straight down, and if you is below they can kill you. Then there is 'Kwako' which is all black, and builds a clay nest on a thick branch. He is very bad but don't attack unless you shakes the nest hard. Another bad kind is like a big black-and-white ball, near the top of a tree. And another builds a clay nest always on a dying tree."

6. The trees grew thicker, the water deeper, colder, darker, the mud soupier; and soon we were wading waist-deep beneath a dense growth of Corkwood, Awasokule and Manni trees. We hacked our way between fantastic buttresses and stilt roots, over rotting logs crawling with nauseating giant millipedes and squelchy worms; tripping, slipping and falling, while spiders' webs wrapped themselves round our sweat-streaming faces, and fierce stinging ants rushed out to attack us.

7. Every now and then one of us would be flung face downwards as he stumbled into a submerged pothole, tripped over a buttress of one of the Corkwoods, or hooked his foot into the root of the Manni trees. These covered the bottom like thousands of concealed wire loops—for they are aerating roots found largely in trees growing on permanently waterlogged soil. Being tripped up once is bad enough, but being tripped up for a whole day is almost unendurable. To add to our joys the cut-off roots and twigs of both Manni and Awasokule exuded a thick, treacherous, adhesive yellow rubber-solution which set firmly on our limbs and faces, so that soon we were coated as if in a mass of sticky chewing-gum. Yet even this was not the limit of our torments, for on top of all this there was the eye-strain of avoiding twigs and branches swinging in our path. Finally, cow-flies abounded: great inch-long streamlined creatures, sleek as sports cars, with glittering green-striped eyes, which flew up noiselessly, hovered, settled and then stabbed with a sharp needle-jab, drawing blood. Almost as much of an irritation were their enemies, large yellow-and-black sand-wasps (so called because they nest in holes in the sand) which in turn pursued and preyed on the cow-flies. There were large numbers of these, and their intentions were of the highest order, but they would usually arrive when there were no cow-flies about, and buzz a foot from one's face, twiddling their feet together and scrutinising one. Unfortunately upon my cheek I have a small dark mole, and throughout the day, wasp after well-intentioned wasp violently tried to drag it away. I offered one a small piece of leaf and he picked it up, but dropped it at once and returned to my mole.

8. Slowly we plodded on, cutting through this morass, always in near darkness; for though there were few trees of any size, the canopy was dense and we seldom glimpsed the sky. I was numb with cold, tired and wretched, with an all-consuming desire to escape, wash, lie down and sleep. But always when we thought we were stuck we found a way on, for I was determined to go on as far as we could, and form some picture of the countryside.

(Adapted from *A Young Man's Journey* by NICHOLAS GUPPY)

Answer all the questions.

### Section A (10 marks – 1 mark for each question)

Answer the questions in this section very briefly, wherever possible in a word or phrase.

- 1 How can you tell that the party was travelling away from the sea?
- 2 Why were the only trees in this area young ones?
- 3 How many members of the party do we know were stung by Marabuntas?
- 4 Which word is nearest in meaning to 'nauseating' (line 28): vicious; sickening; harmful; nasty; disgusting?
- 5 Say in your own words why they could not see the potholes mentioned at the beginning of paragraph 7.
- 6 In lines 36 and 37 the author says "To add to our joys...". If he were speaking aloud, what tone would he use for these words?
- 7 In line 39 the author refers to "sticky chewing-gum". Quote one word from the same sentence which means the same as 'sticky'.
- 8 The sand-wasps "in turn pursued and preyed on the cow-flies" (line 45). On whom did the cow-flies prey?
- 9 Which of the following is nearest in meaning to 'scrutinising' (line 48): eyeing; bedevilling; examining; disturbing; terrifying?
- 10 Why does the author say the sand-wasps were "well-intentioned" (line 49)?

### Section B (15 marks)

Answer each of these questions in brief sentences or phrases.

- 11 Jonah's grammar is inaccurate. Rewrite in correct English the two sentences on lines 19 to 21 (from "Like 'saucepan cover'" to "can kill you").
- 12 From paragraph 6 find **three** obstacles, other than living creatures, which made their progress slow.
- 13 Describe, in your own words, the cow-flies (lines 40 to 43).

13 What was the context about the author's mole?

14 (a) What do you understand by 'an all-consuming desire' (line 54)?

(b) In your own words the reason why the author was determined to keep going.

### Section C (25 marks)

Answers to these questions must be in continuous prose and in your own words as far as possible.

16 Using material from paragraphs 1 and 7 describe the physical difficulties and hardships the party endured. Use no more than 75 words.

17 Using no more than 110 words, taking evidence from paragraphs 2, 3, 4 and 5, write as full a description as you can of the appearance, nests and characteristic behaviour of the different wasps found in this area.

### ENGLISH LANGUAGE PAPER 3

1115/3 CARIBBEAN

Write a composition on one of the following subjects.

You are advised to write not more than 500 words. Longer compositions often lose marks through carelessness.

Compositions shorter than 375 words will lose marks.

At the head of your composition write the number of the subject you have chosen.

- 1 An afternoon walk by the seashore.
- 2 In many countries nowadays, people are concerned about increasing hooliganism and crime. What is the situation in your country, and how do you account for it?
- 3 The Rivals. Write about two people who are rivals in love, sport or business.
- 4 A craftsman at work.
- 5 Describe an old couple, how they live and behave.
- 6 Write a story about a bad character who reformed.
- 7 On the way to school you slip and break your ankle. Describe the circumstances and what happened afterwards.
- 8 An occasion when you were misunderstood.

### ENGLISH LITERATURE

2000/1

Answer five questions in all.

You must answer Question 1 or Question 4 (but not both) and any one other question from Section A (Shakespeare). Your three other questions must be taken from Section B, and must cover at least two books.

N.B. If you answer two questions on any one book, do not base them both on the same material.

### Section A. SHAKESPEARE

Answer Question 1 or Question 4 (but not both) and any one other question from this section.

#### Richard II

1 Read the following passage carefully and then answer, as briefly as possible, the questions which follow it:

Enter Northumberland

Northumberland. My liege, old Gaunt commends him to your Majesty.

King Richard. What says he?

Northumberland. Nay, nothing; all is said.

His tongue is now a stringless instrument;

Words, life, and all, old Lancaster hath spent.

York. Be York the next that must be bankrupt so!

Though death be poor, it ends a mortal woe.

King Richard. The ripest fruit first falls, and so doth he;

His time is spent, our pilgrimage must be.

So much for that. Now for our Irish wars.

We must supplant those rough rug-headed kerns,

Which live like venom where no venom else

But only they have privilege to live.

And for these great affairs do ask some charge,

Towards our assistance we do seize to us

The plate, coin, revenues, and moveables,

Whereof our uncle Gaunt did stand possess'd.

York. How long shall I be patient? Ah, how long

Shall tender duty make me suffer wrong?

Not Gloucester's death, nor Hereford's banishment,

Nor Gaunt's rebukes, nor England's private wrongs,

Nor the prevention of poor Bolingbroke

About his marriage, nor my own disgrace,

Have ever made me sour my patient cheek

Or bend one wrinkle on my sovereign's face.

I am the last of noble Edward's sons,

Of whom thy father, Prince of Wales, was first.

In war was never lion rag'd more fierce,

In peace was never gentle lamb more mild,

Than was that young and princely gentleman.

- His face thou hast, for even so look'd he,  
Accomplish'd with the number of thy hours;  
But when he frown'd, it was against the French  
And not against his friends. His noble hand  
Did win what he did spend, and spent not that  
Which his triumphant father's hand had won.  
His hands were guilty of no kindred blood,  
But bloody with the enemies of his kin.  
O Richard! York is too far gone with grief  
Or else he never would compare between—  
*King Richard.* Why, Uncle, what's the matter?  
*York.* O my liege,  
Pardon me, if you please; if not, I, pleased  
Not to be pardoned, am content withal.  
Seek you to seize and gripe into your hands  
The royalties and rights of banish'd Hereford?  
Is not Gaunt dead? and doth not Hereford live?
- (a) What is Northumberland reporting in lines 1–4? [1 mark]  
(b) Earlier in this scene, Gaunt has referred to England as 'This royal throne of kings'. Quote **three** other phrases he has used about England in that speech. [3 marks]  
(c) With supporting reference **to this passage**, suggest **two** aspects of Richard's character which are revealed by his reception of Northumberland's news. [4 marks]  
(d) To what legend does Richard allude in lines 11–12? [2 marks]  
(e) What is York implying when he refers to Gloucester's death, and to Hereford's banishment, (line 19)? [2 marks]  
(f) In lines 26–37 York pays a tribute to Richard's father, the Black Prince. In what **two** ways does he use this praise to criticize Richard? [4 marks]  
(g) With supporting reference **to this passage**, suggest **two** aspects of York's character which it reveals. [4 marks]

### Answer Question 2 or Question 3

- 2 In what ways does Shakespeare succeed in creating sympathy for Richard despite his shortcomings?
- 3 Illustrate Shakespeare's ability to move us deeply by describing in as much detail as you can:
- (a) the scene in the Duke of York's garden at Langley;  
(b) the scene in Pomfret castle when Richard is murdered.

### Twelfth Night

- 4 Read the following passage carefully and then answer, as briefly as possible, the questions which follow it:

*Malvolio.* Mistress Mary, if you priz'd my lady's favour at anything more than contempt, you would not give means for this uncivil rule; she shall know of it, by this hand. (*Exit*)

*Maria.* Go shake your ears.

*Sir Andrew.* 'Twere as good a deed as to drink when a man's ahungry, to challenge him the field, and then to break promise with him and make a fool of him.

*Sir Toby.* Do't, knight. I'll write thee a challenge; or I'll deliver thy indignation to him by word of mouth.

*Maria.* Sweet Sir Toby, be patient for tonight; since the youth of the Count's was today with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him; if I do not gull him into a nayword, and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it.

*Sir Toby.* Possess us, possess us; tell us something of him.

*Maria.* Marry, sir, sometimes he is a kind of Puritan.

*Sir Andrew.* O, if I thought that, I'd beat him like a dog.

*Sir Toby.* What, for being a Puritan? Thy exquisite reason, dear knight?

*Sir Andrew.* I have no exquisite reason for't, but I have reason good enough.

*Maria.* The devil a Puritan that he is, or anything constantly but a time-pleaser; an affection'd ass that cons state without book and utters it by great swarths; the best persuaded of himself, so cramm'd, as he thinks, with excellencies that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

*Sir Toby.* What wilt thou do?

*Maria.* I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself most feelingly personated.

- (a) What has just been taking place, to cause Malvolio to refer to 'this uncivil rule' (line 2)? [2 marks]  
(b) What is the purpose of Cesario's visit to Olivia, referred to in lines 9–10, and what is its outcome? [2 marks]  
(c) In Maria's speech from lines 19–23 she criticizes Malvolio as being conceited. Refer clearly to **two** occasions in the play when Malvolio's behaviour illustrates his conceit, making clear in what way it is revealed. [4 marks]  
(d) Give the meaning of 'feelingly personated' (line 27). [2 marks]  
(e) When Malvolio finds the letter that Maria writes, what **two** reasons encourage him to think, even before he opens it, that it is written by Olivia? [2 marks]  
(f) What **two** statements in the letter strengthen his belief that it is from the mistress of the house? [2 marks]  
(g) Quote **any two** suggestions that the letter makes about his behaviour when he next meets Olivia. [2 marks]  
(h) Suggest **two** aspects of Maria's character that are revealed in **this extract**. Remember to support your opinion with evidence. [4 marks]



## Answer Question 5 or Question 6

5 By referring closely to their words and behaviour, make clear the difference between Orsino's love for Olivia, and Viola's love for Orsino.

6 Explain clearly how Sir Toby and Fabian succeed in persuading Sir Andrew and Viola to meet for their duel, despite their fear. You should begin when Sir Andrew produces his letter of challenge for Sir Toby and Fabian to read.

Then, in some detail, give the full results of this duel.

## Section B

Answer three questions on at least two books from this section.

CHAUCER. *The Pardoner's Prologue and Tale*

7 Put into clear modern English the following lines:

Thanne shewe I forth my longë cristal stones  
Y-crammèd ful of cloutës and of bones,—  
Relikes been they, as wenen they echoon.

[5 marks]

Then give a detailed account of the 'reliques' the Pardoner carries, and of the use he makes of them. [15 marks]

8 "'Glotonye' plays a large part throughout *The Pardoner's Prologue and Tale*." Illustrate the truth of this statement.

9 Frdm a study of *The Pardoner's Prologue and Tale*, what would you deduce to be Chaucer's views on human nature?

CONRAD. *Typhoon*

10 We are given a few scraps of MacWhirr's letter to his wife, about his experiences during the typhoon. Write the whole letter, as you think he would have written it. You must show your knowledge both of the facts of the story and of MacWhirr's character.

11 What is your opinion about the character of Jukes, as revealed before, during and after the typhoon? Remember to refer in some detail to the story in support of your view.

12 For what reasons does the *Nan-Shan* survive, despite the ferocity of the typhoon?

DICKENS. *Hard Times*

13 Read the following passage carefully and then answer the questions printed below it.

They went back into the booth, Sleary shutting the door to keep intruders out. Bitzer, still holding the paralysed culprit by the collar, stood in the Ring, blinking at his old patron through the darkness of the twilight.

"Bitzer," said Mr. Gradgrind, broken down, and miserably submissive to him, "have you a heart?"

"The circulation, sir," returned Bitzer, smiling at the oddity of the question, "couldn't be carried on without one. No man, sir, acquainted with the facts established by Harvey relating to the circulation of the blood, can doubt that I have a heart."

"Is it accessible," cried Mr. Gradgrind, "to any compassionate influence?"

"It is accessible to Reason, sir," returned the excellent young man. "And to nothing else."

They stood looking at each other; Mr. Gradgrind's face as white as the pursuer's.

"What motive—even what motive in reason—can you have for preventing the escape of this wretched youth," said Mr. Gradgrind, "and crushing his miserable father? Sea him sister here. Pity us!"

"Sir," returned Bitzer in a very business-like and logical manner, "since you ask me what motive I have in reason, for taking young Mr. Tom back to Coketown, it is only reasonable to let you know. . . . I am going to deliver him over to Mr. Bounderby. Sir, I have no doubt whatever that Mr. Bounderby will then promote me to young Mr. Tom's situation . . ."

"If this is solely a question of self-interest with you—" Mr. Gradgrind began.

"I beg your pardon for interrupting you, sir," returned Bitzer; "but I am sure you know that the whole social system is a question of self-interest."

(a) Explain briefly what has happened. [4 marks]

(b) Show, by reference to the passage, that it demonstrates one of the main points of the novel. [10 marks]

(c) Give a concise account of the part played by Bitzer throughout the novel. [6 marks]

14 How does Mr. Bounderby describe the way he was brought up? Give an account of the appearances of Mrs. Pegler in the novel, with particular attention to the scene where Mr. Bounderby is exposed as a liar.

15 It could be said of many of Dickens's characters that those that are good are very very good and those that are bad are horrid. Show that this contrast is true either of Rachael and Mrs. Sparsit or of Staphan Blackpool and young Tom Gradgrind.

TROLLOPE. *Barchester Towers*

16 Give an account of those events at Miss Thorne's party that affect Eleanor, showing how her emotions vary during this time.

17 Trace the stages by which Mrs. Proudle and Mr. Slope change from being allies to enemies.

18 At the end of the novel Trollope writes that Mr. Harding is 'a good man without guile'; but earlier he has said of him that 'he was by no means a perfect character'. For what reasons is he to be admired, and what (if any) are his defects?

PRIESTLEY. *An Inspector Calls*

19 Just before the Inspector calls, Birling says to Gerald and Eric, 'A man has to look after himself, and so long as he does that he won't come to much harm. But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive—community and all that nonsense.' Show that the story of the play clearly reveals that Birling was wrong.

20 After the Inspector has gone Sheila wonders whether he was really a police inspector. Why does she say this at this point in the play? What indications do you find in the play which suggest that the Inspector is not a policeman?

21 Give a detailed account of all that happens after the Inspector has gone, showing that important differences in the characters of the Birlings are then revealed.

*Short Stories of our Time*

N.B. Do not use the same story twice in answering these questions.

22 Which character in this selection of stories do you most dislike, and which, from a different story, do you most admire? Support your choice by detailed reference to each story.

23 Reading a good story often helps us to understand and sympathise with characters we are unlikely to meet in real life. By close reference to two of the following stories show that you have learnt to feel for such people:

*Shot Actress—Full Story;*  
*A Present for a Good Girl;*  
*The Raid;*  
*Uncle Ernest.*

24 The end of a story often takes us by surprise, yet when we think about it we realize the point. By referring to what has happened before, show that you understand why two of the following stories end as they do:

"Come here," he said to the rabbit. "I'm not cross with you. I knew you didn't like your baby."  
*The Little Pet*

She put him down and he began to scrape out the pudding-basin, certain at least of one thing, that grown-ups were mad and silly and he hated them all, all, all.

*A Message from the Pig-Man*

And in the excitement I forgot all about the living and the dead. For a long time,  
*The Living*

*A Choice of Poets*

(Wordsworth, Blake, Lawrence, Graves, Frost.)

N.B. Do not use the same poem twice in answering these questions.

25 By close reference to any two poems in this selection illustrate the poet's ability to paint for us a vivid picture or scene to convey his ideas.

26 By close reference to at least two of Blake's poems, show that, in simple but impressive words, he reveals his deep concern about man's 'inhumanity and cruelty'.

27 By close reference to at least two of Frost's poems, show that he succeeds in finding something valuable to say about man's everyday activities.

## ENGLISH LITERATURE

## SYLLABUS C PLAIN TEXTS

2002/1

Please read these notes carefully:

- (i) The paper is divided into two parts, Section A and Section B. Each Section contains questions on all the set books.
- (ii) You must answer four questions altogether, taking at least one question from Section A and at least one from Section B.
- (iii) Your four answers must cover at least three books.
- (iv) If you choose to answer the question on the unseen poem (Question 17), make sure that your other three answers are on three different books.
- (v) In Section B there are three questions on each book. These are numbered (a), (b), and (c), and you may answer only one of the three.
- (vi) The page references are to certain specified editions. Where these are different from the edition you have been using, your teachers will give you the page reference to your own edition.

## SECTION A

SHAKESPEARE: *Romeo and Juliet*

1 Turn to Act II, scene 2, the Balcony Scene. Begin reading at 'What man art thou' ... (line 52) and go on to 'May prove a beauteous flower when next we meet' (line 122).

Study the words of either Romeo or Juliet in this passage as closely as if you were preparing to take one of these parts in a school production. What do you discover about the innermost feelings of your chosen character?

SHAKESPEARE: *Henry IV, Part One*

- 2 Re-read carefully Act II, scene 3, from Lady Percy's entrance to the end.

There seem to be many contradictions in this scene, in the characters' moods and in what they say to each other.

Imagine you are directing the play and your actor and actress have asked you for help in understanding the relationship between Hotspur and his wife. Offer them advice based on your own knowledge of these characters.

(You may refer briefly to other scenes if you need to, but make the set passage the main focus of your answer.)

CHARLES DICKENS: *Oliver Twist*

- 3 Read the passage in Chapter XI (Eleven) beginning 'The office was a front parlour . . . ' to the end of the chapter (pages 119-124 Penguin English Library).

In this passage Dickens is ridiculing several things. By detailed comment on the writing, suggest what his targets are and draw some brief parallels with other episodes in the novel.

GEORGE ELIOT: *Silas Marner*

- 4 Find Chapter 19 and read again the passage that begins 'But I've a claim on you, Eppie . . . ' (page 230, Penguin English Library) and ends on page 234 with Eppie's words 'nobody shall ever come between him and me.'

Why does each of the four characters, Silas, Eppie, Godfrey and Nancy, feel differently about the proposal that Eppie should live with Godfrey and Nancy Cass at the Red House as their daughter?

J.M. SYNGE: *The Playboy of the Western World*

- 5 Read again the section which begins when Christy enters (the top of page 48 in the Eyre Methuen edition) and continue until the stage direction [He takes bread and sits shyly with his back to the door] on page 59.

Show how the reactions of Michael and Pegeen differ from each other and change as Christy reveals his tale.

## 21 Great Stories

- 6 Read again the last part of 'So Much Unfairness of Things' beginning at the bottom line of page 177: 'Stewart Wilkinson closed the door behind him . . . ' and continuing to the end of the story.

Thinking of what you have discovered from earlier in the story about the relationship between the father and his son, what new impressions of their relationship do you gain from the passage?

SUSAN HILL: *I'm the King of the Castle*

- 7 Re-read the section of Chapter 2 beginning 'Hooper said, "Why have you come here?"' and ending 'He tried not to think of his own fears to come' (pages 18-23 in the Penguin edition).

Remembering how the novel ends, look back at this first encounter between Hooper and Kingshaw. What elements do you now notice which you consider of major importance in the story's development and its outcome?

GRAHAM GREENE: *The Human Factor*

- 8 Read the passage in part Five, Chapter 1, beginning near the top of page 181 in the Penguin edition 'At Euston, Castle took a ticket' and finishing at the bottom of page 182 'there were no other human beings to recognise him as one of themselves.'

In what ways do you think the passage is important in the novel? Make clear what reactions you have as you read it.

## SECTION B

SHAKESPEARE: *Romeo and Juliet*

(Don't answer more than one of these three questions)

- 9 Either (a) On one occasion in the play Juliet calls her Nurse 'Sweet, sweet, sweet nurse' and on another 'Ancient damnation.' What do you feel about the Nurse and her part in the tragedy?
- Or (b) When the Friar marries Romeo and Juliet there seems a hope that peace will be made between the Capulets and Montagues. Can you explain why violence breaks out again in Act III, scene 1?
- Or (c) What do you feel to be the human weaknesses which lead to the deaths of both Romeo and Juliet?

SHAKESPEARE: *Henry IV, Part One*

(Don't answer more than one of these three questions)

- 10 Either (a) Explore the ways in which Prince Hal 'grows' during the course of the play.
- Or (b) Who, or what, do you think are the causes of Hotspur's defeat?
- Or (c) 'that reverend Vice, that grey Iniquity, that Father Ruffian, that Vanity in Years' 'sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff'
- What is your opinion of Falstaff, when you consider how he behaves in the play as a whole?

CHARLES DICKENS: *Oliver Twist*

(Don't answer more than one of these three questions)

- 11 Either (a) For many generations Bumble has been thought to be the portrait of all that is worst in those who have power over others.
- From your reading of *Oliver Twist* how fair do you think that judgment is?
- Or (b) '19th century London and its people produce the most vividly written passages in *Oliver Twist*. In contrast, the countryside rarely comes to life.'
- Do you agree?
- Or (c) At the end of Chapter 14 (XIV) Dickens writes ' . . . the two old gentlemen continued to sit with the watch between them.'
- Try to imagine what are Mr Brownlow's and Mr Grimwig's separate thoughts about Oliver's failure to return.
- (You may write in the voices of the two characters if you wish.)

GEORGE ELIOT: *Silas Marner*

(Don't answer more than one of these three questions)

- 12 Either (a) The scene inside Silas Marner's cottage just after Mollie's death is seen through the eyes of Godfrey Cass (Chapter 13, pages 175-176, Penguin English Library). But Dolly Winthrop is also there. What do you think she might say to her husband, Ben, about the events of the evening when she gets home?  
You may write, if you wish, as if you are Dolly.
- Or (b) Near the beginning of *Silas Marner* we see how Silas's trust in God and man has been turned to bitterness. Which of his later experiences and relationships do you think are most likely to have led to his saying at the end of Chapter 21 'I think I shall trusten till I die'?
- Or (c) New Paperback editions often try to suggest something important to the reader by their cover design. Imagine that you are designing a front cover for *Silas Marner* and are selecting ONE or, if you wish, TWO ideas from the following scenes:
- Marner's iron pot of gold coins (page 68)
  - Marner's brown earthenware pot (page 69)
  - Eppie's golden curls (page 167)
  - The factory in Lantern Yard (page 240)
  - Eppie's garden (page 244)
  - The Rainbow Inn (Chapter 6)
  - The Red House (Chapter 3)
- Don't draw your design, but explain fully and carefully what your cover will convey about the book to the reader.
- (All page references are to the Penguin English Library edition.)

J.M. SYNGE: *The Playboy of the Western World*

(Don't answer more than one of these three questions)

- 13 Either (a) Shortly before the end of the play Pegeen seems to be as keen as the others to drag Christy off to be hanged: 'Take him on from this, or the lot of us will be likely put on trial for his deed today' (page 108). But her last words are 'Oh, my grief, I've lost him surely. I've lost the only Playboy of the Western World.'  
Can you explain how Pegeen feels about Christy at the end of the play and why she says such contradictory things?
- Or (b) Think about the occasions when the Widow Quin has dealings with Mahon by himself (pages 79-81 and 88-90 in the Eyre Methuen edition), and with Christy by himself (pages 82-84) and with Shawn by himself (pages 77-78).  
How does her conduct affect the course of the play and what, do you suggest, are her motives?
- Or (c) From what Michael says during the play, what do you think is his opinion of Shawn?

## 21 Great Stories

(Don't answer more than one of these three questions)

- 14 Either (a) The story 'Wine on the Desert' is written from the point of view of Durante. Retell the story from the point of view of Tony.
- Or (b) What does the story 'The Secret Life of Walter Mitty' tell you about the sort of person Mitty is, and what does it tell you about some other people... perhaps even about yourself?
- Or (c) These stories are all written by men and are mainly about men. What has interested you about the way in which women are portrayed in TWO or THREE of these stories?

SUSAN HILL: *I'm the King of the Castle*

(Don't answer more than one of these three questions)

- 15 Either (a) We know a lot about what goes on in Kingshaw's mind, but what about Hooper? Can you explain how his mind works?  
(You may, if you wish, imagine you are explaining Hooper's part in Kingshaw's death to Mrs Kingshaw.)
- Or (b) Fielding will be shocked and upset by the news of Kingshaw's death. What do you think his thoughts and feelings would be about their friendship, and his memories of the afternoon at Warings when he last saw Kingshaw alive (Chapter 16, Penguin edition)?  
(You may write as Fielding if you wish.)
- Or (c) Places are very important in this novel, and they arouse strong feelings in the characters.  
Explore the significance which ONE of the following places has for different people in the story:  
Choose either Warings or Hang Wood or the Red Room.  
(Be sure to refer to the text to support your answer.)

GRAHAM GREENE: *The Human Factor*

(Don't answer more than one of these three questions)

- 16 Either (a) Mrs Castle mercilessly calls her son a traitor. Has Greene made you rather more merciful towards Castle?
- Or (b) Why do you think Greene has called this novel *The Human Factor*? Support your ideas by referring to characters and events in the book.
- Or (c) Imagine you are Sarah waiting for and then entertaining Muller (Part Three, Chapter 3). What is she thinking?  
(Make sure her thoughts have a good basis elsewhere in the book.)

- 17 Read this poem carefully two or three times:

MOVE ON

They made love under bridges, lacking beds,  
And engines whistled them a bridal song,  
A sudden bull's-eye showed them touching heads,  
Policemen told them they were doing wrong;  
And when they slept on seats in public gardens  
Told them, 'Commit no nuisance in the park';  
The beggars, begging the policemen's pardons,  
Said that they thought as it was after dark —

At this the law grew angry and declared  
Outlaws who outrage by-laws are the devil;  
At this the lovers only stood and stered,  
As well they might, for they had meant no evil;  
'Move on', the law said. To avoid a scene  
They moved. And thus we keep our cities clean.

William Plomer

Write about whatever you find interesting in this poem.

Amongst other things, you may like to think about:

the way the words and phrases of the poem encourage you to see 'the lovers' — their experiences, feelings, attitudes

what the language of the poem makes you feel about the attitudes of those in authority

which side the poet is on

what questions the poem makes you ask yourself

CLASSICS IN TRANSLATION

3000/1

Section A

- 1 Candidates must choose four of passages (a)–(f) (5 marks each) and answer briefly the questions which follow.

VIRGIL, *The Aeneid*, Books 1–6 either translated Jackson Knight (Penguin) or *The Voyage of Aeneas*, translated John and Turberfield (Macmillan)

(a) (Penguin version)

Ah, there is no reluctance now. I follow, Gods of our Race, and wherever you lead, there shall I be. Save our house; and save my grandson. Yours is this hallowed sign, and in your power Troy rests.

(Macmillan version)

Now there is no reluctance on my part. I follow, Gods of my country, and wherever you lead me, there will I be; save my house, save my grandson. This is your divine will and Troy is in your hands.

- (i) Who spoke these words and what had he been reluctant to do?
- (ii) Who was the grandson and what had recently happened to him?
- (iii) What was the second event which removed the speaker's reluctance?

(b) (Penguin version)

Such was the talk which this foul goddess everywhere inserted into the conversations of men. Next she turned her quick steps towards King Iarbas, spoke to him, set his thoughts on fire, and heaped fuel on his fury.

(Macmillan version)

These were the stories the disgusting goddess spread abroad on the lips of men. Immediately afterwards she turned quickly aside to find King Iarbas; her words set his feelings on fire and his anger mounted.

- (i) Who was the foul or disgusting goddess? How does Virgil describe her just before this passage?
- (ii) What were the stories she spread abroad?
- (iii) Why were Iarbas' thoughts or feelings set on fire and what action did he take?

(c) (Penguin version)

Neither the Fates nor Jupiter's own command can break her opposition. She never rests. It is not enough for her that she has devoured Troy from out the heart of Phrygia by her acts of wicked hate and dragged her through successive punishments of every kind. No, for she persecutes even the remnant left after the death of Troy—Troy's very ashes and bones.

(Macmillan version)

No length of time or worship can soften her and she remains steadfastly opposed to Jupiter's command and the will of the fates. In her accursed hatred she is not satisfied with devouring their city from the heart of the Phrygian people nor content that she has dragged the remnants of Troy through every form of suffering—why, she even persecuted the very ashes and bones of murdered Troy.

- (i) By whom were these words spoken and in what circumstances?
- (ii) Who is referred to as "she" and what was the latest suffering which she had caused the Trojans?
- (iii) How was the speaker reassured?